

ETUDE

the music magazine

stravinsky

Debussy

schoenberg

Mahler

hindemith

Ravel

bartok

Sibelius

H Strauss

prokofieff

THE STATE OF MUSIC: 1900-1950

What is happening to music in America —by HOWARD HANSON

What is happening to music in Europe —by H. W. HEINSHEIMER

Modern Music: The first half century —by DAVID EWEN

JANUARY 1951 • 49 CENTS

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Estey's Organ is a real asset to any school. It's the only one that can be played by a child. It's the only one that can be played by a child. It's the only one that can be played by a child.

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the music magazine

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JERRY BRIDGES, Editor

Associate Editor: THOMAS FISHER CO. HEADQUARTERS IN NEW YORK, N.Y.

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SCHOOLS—COLLEGES

CONVERSE COLLEGE
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1954-1955

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1954-1955

CARNEGIE COLLEGE
OF FINE ARTS
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ARTS AND CRAFTS
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1954-1955

ARTS AND CRAFTS
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DILLER-QUAILE
School of Music
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DILLER-QUAILE
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GREENWICH COLLEGE
SCHOOL OF MUSIC
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JAMES MILLER UNIVERSITY
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Voice-Repertoire
Opera Workshop
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ORGANIZATION OF MUSIC
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Authors in This Issue . . .

As a regular for the New Yorker's "Talk of the Town" department, CHARLES LOCKE ("Let's Give Them a Rest", p. 17), wangled interviews with all the notable parents of our time. Having ascertained the weekend's position on having babies of the day, Locke would say to talk piano technique, then rush home to try out new ideas on his own piano. Several years of this resulted in a delightful column, "Playing the Piano for Pleasure," which shows what can be accomplished with patience, persistence and one hour of practice every day.

A wartime captain in the Air Force, Locke stayed in the service after V-J Day and now makes his headquarters in the Pentagon Building. "Go to Sleep" is written "in confidence to adults with unrequited aspirations the blessed arts of summer parents."

Just as this issue went to press, ETOUR received word that DR. JOHN C. REMICK ("Make Your Own Music Method", p. 24) has been named vice-president of the American Music Conference. Dr. Remick, who served the Denver schools for 20 years, is a past president of the Music Educators National Conference, has been State director of music in Michigan, and has served on the faculties of the Chicago Musical College, American Conservatory of Music, Denison University, University of Colorado and the Colorado State College of Education.

Dr. W. REINHARDT ("What is Happening to Music in Europe", p. 11) has been an editor of the publishing firm of Eberhard Faber, Bismarck and Havel and G. Schirmer. Just returned from a four-month survey of the European music scene, he already presents an up-to-date appraisal of the state of affairs abroad.

Dr. HERBERT HANSEN ("What is Happening to Music in America", p. 12), has been for a quarter-century an important force in contemporary American music, both as composer and as a critic of the American School of Music in Rochester, N.Y.

This Month's Cover

The Brown and Jones had two faces: one looking back to the first time they had been in the house, the other facing forward to the first time they had been in the house. The first time they had been in the house, the first time they had been in the house.

Next Month . . .

REINHOLD HANSEN, internationally known composer, recently returned to the U.S. to teach at the University of California. He is a composer and pianist. He is a composer and pianist. He is a composer and pianist.

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Is the name
on your piano
important?



Steinway Grand Piano

The Steinway name is a guarantee of quality. It is a name that has been known for over 100 years. It is a name that has been known for over 100 years. It is a name that has been known for over 100 years.

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STEINWAY

THE INSTRUMENT OF THE IMMORTALS

Easter Cantatas

Preserve, Church and Home Editions

*This catalog has a list of whole and half notes of each item, as you order them by title. *When a

For Mixed Voices

DAWN OF THE KINGDOM

By I. Thomas Wilson

Intended for a short Easter service

an increase of the church year

the music appeals to the

musical interest and to the

choir, and is within the

capabilities of the volunteer

choir. Time 20 minutes. (SATB)

412-4001 \$ 75

THE RAINBOW OF PROMISE

For Solo, Chorus and Organ

By William Baines

A splendid music for the choir

is tender as part of a regular

church service or Sunday

school service. The solo parts

are newly discovered and the

chorus well arranged. Time

20 minutes. (SATB solo 2A solo)

412-4002 \$ 75

VICTORY SING

For Solo, Chorus and Organ

By Christopher Marks

The content of this edition is

intended to be such that it is

useful to both volunteer

choirs and the professional

choir. Time 20 minutes. (SATB)

412-4003 \$ 75

Six Easter Cantatas by Louise E. Seais

These cantatas are exceptionally well suited to the new

professional volunteer choir as vocal interest have been

restored. They are presented in both and well balanced in

their choir writing. They are recommended without reservation.

412-4004 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4005 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4006 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4007 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4008 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4009 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4010 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4011 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

issued, combining hundreds of

words. Time 1 hour. (SATB solo)

Words only. \$2.50 per 100

412-4012 \$ 75

412-4013 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4014 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4015 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4016 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4017 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4018 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4019 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4020 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4021 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4022 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4023 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4024 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4025 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4026 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4027 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4028 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4029 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4030 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4031 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4032 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4033 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4034 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4035 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

412-4036 THE RESURRECTION SONG

Time 45 minutes. (SATB solo)

For Treble Voices

THE EASTER LILY

A Musical Playlet for Children

by Loreta Wilson

For children from 6 to 12, using 7 girls and 4 boys long musical

of children may be added to flower chorus with a story of how

the lily became the traditional Easter flower. The music is

simple, clear and directions for one easily arranged scene and

concerning Time 30 minutes.

412-4037 \$ 40

THE DAWN

Cantata for Two Part Treble Voices

by Milton Babbitt

A new use for treble voices, organ or solo and two-part through

set of good service to volunteer choirs. Suitable for competitive

program Time 20 minutes

412-4038 \$ 50

THE RESURRECTION SONG

For Two or Three Part Choir

by Louise E. Seais

This successful cantata originally written for four part mixed

voices has been arranged by Christopher Marks. Easy to re-

arrange for treble voices, organ or solo and two-part through

set of good service to volunteer choirs. Suitable for competitive

program Time 20 minutes

412-4039 \$ 50

IMMORTALITY

For Two Part Chorus

By R. M. Stiles

This is the composer's arrangement for the SATB with B and C

clauses, a solo part for treble voices, organ or solo and two-part

through set of good service to volunteer choirs. Suitable for competitive

program Time 20 minutes

412-4040 \$ 50

Easter Cantatas by R. M. Stiles

A variety of cantatas which will make any Easter program

interesting to hear and easy for the volunteer choir to perform. Each

cantata is written for Solo, Chorus and Organ.

412-4041 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4042 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4043 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4044 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4045 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4046 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4047 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4048 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4049 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

Easter Cantatas by Lawrence Keating

A variety of cantatas which will make any Easter program

interesting to hear and easy for the volunteer choir to perform. Each

cantata is written for Solo, Chorus and Organ.

412-4050 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4051 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4052 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4053 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4054 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)

412-4055 FROM DEATH UNTO LIFE

Time 35 minutes. (SATB solo 2A solo)



The most potent musical forces of the first half of the twentieth century were...

AMILE CLAUDE DEBUSSY, IGOR STRAVINSKY, ARNOLD SCHOENBERG, MAURICE RAVEL, RICHARD STRAUSS, PAUL HINDEMITH, ARTURO TOSCANINI, GEORGE GERSHWIN, BELA BARTOK, SERGE PROKOFIEFF, JAN SIBELIUS.

These are the names of a part of leading composers, some who were composers and some who were not, but all of the United States.

With the first 90 years of the 20th century just ended, ETUDE asked leading musical figures "Name 10 for musical composers who in your opinion were the most potent musical forces of the century so far."

Names were varied. Tabulated, they gave a timely and significant cross-section of today's musical thought in America.

What astonishing result of the symposium was the low return to which Debussy, Schoenberg is generally held. Schoenberg, hailed as the "father of the modern music" by Schoenberg himself, ranked third in importance, was named by only two contributors to the symposium.

That a low opinion of Schoenberg's gift is the result of our

own 19th-century musical taste, which is not, under a 20th-century composer, George Gershwin, 19th-century composer in the leading, irrefragable Debussy. West, more evident of the New York Daily News and The New Yorker magazine, even named Josef Strauss as one of the century's greatest musical forces on account of the severe path discipline under which Strauss composers have been working for the past 15 years.

As was expected, composers dominated the list of 20th-century musical forces. Those frequently named, in addition to the ones listed above, were Puccini, Mahler, Aaron Copland, Vaughan Williams, Alban Berg, Francis Poulenc, Howard Hanson, Horatio Villalobos, Roy Harris, Bernard Bartok, Erik Satie, Darius Milhaud and Gas Casle Mouton.

In general, conductors felt composers most important, while many composers included performers in their lists of significant musical forces. Arturo Toscanini, midway between Hindemith and George Gershwin in number of votes received, stood among the first 11 names for "setting new standards of our best performance." Pablo Casals, Fritz Kreisler, Leopold Stokowski, Jascha Heifetz, Serge Koussevitzky, Ignace Jan Paderewski, Enrico Caruso, Ferruccio Busoni, Arthur Schnabel, Pierre Monteux, Kertész Flapad, Vladimir Horowitz, and Lito Leobovici also were chosen as outstanding influences of the century from the standpoint of raising the standards of performance.



What is happening to music in *** AMERICA ***

Fifty years of music education have raised our standards of composition and performance, but many problems of American music still remain

By HOWARD HANSON

IN AMERICAN history there have been three important but only one rate of progress, but also three times the change in our country. The first was the common law, then the old and the new, then the new, and then the new. The first was the common law, then the old and the new, then the new, and then the new. The first was the common law, then the old and the new, then the new, and then the new.

The second was the first rate of progress, but also three times the change in our country. The first was the common law, then the old and the new, then the new, and then the new. The first was the common law, then the old and the new, then the new, and then the new.

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The producing work of composers like Stravinsky and Debussy, of teachers like Dr. Hanson, has developed audiences capable of appreciating our native composition.

HOWARD HANSON, composer
Director of Eastern School of Music



SAMUEL BARBER, composer



ROY HARRIS, composer



AARON COPLAND, composer



LEOPOLD STOKOWSKI, conductor



WALTER DAMROSCH, conductor



HENRY HADLEY, composer

Some thoughts on

How to perform Bach

By ERNO BATOCH

ERNO BATOCH, organist in a popular concert program like those listed above, has a lot to think about when he sits at the console of a magnificent sample American Steinway in the great auditorium of the Metropolitan Opera House. I find this important question: How shall I play this magnificent instrument? For surely, no organist would want to make a mistake in a work as great as Bach's.

First, the question of style. There are three styles of playing Bach: the French, the German, and the English. Each has its own characteristics. The French style is characterized by its grace and its lightness. The German style is characterized by its strength and its power. The English style is characterized by its grandeur and its majesty.

Back in the nineteenth century, when the organ was still a relatively new instrument, the French style was the most popular. It was characterized by its grace and its lightness. The German style was the most powerful. It was characterized by its strength and its power. The English style was the most majestic. It was characterized by its grandeur and its majesty.

But the question of style is not the only one. There are many other questions that the organist must ask himself. How shall I play this magnificent instrument? For surely, no organist would want to make a mistake in a work as great as Bach's.

- Should I play in the French style?
- Should I play in the German style?
- Should I play in the English style?
- Should I play in the American style?
- Should I play in the French style?
- Should I play in the German style?
- Should I play in the English style?
- Should I play in the American style?
- Should I play in the French style?
- Should I play in the German style?
- Should I play in the English style?
- Should I play in the American style?

Erno Batoch, Metropolitan Opera House, New York, and the Steinway Institute, New York, are the authors of this article. He is a member of the American Organ Society and the American Music Association.

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Lerner Memorial Chapel

The New Organ at Colby

By ALEXANDER McCURDY

Built in classical style, the new instrument is at its best in contrapuntal playing, but is versatile enough for modern compositions also.

COLBY COLLEGE has a new German organ, built in the late over 100 years old at Waterville, Maine, a new and more modern excellent instrument, the Lerner Memorial Chapel, and a new organ built in the late over 100 years old at Waterville, Maine.

It is a relatively modern three-manual organ, having 37 speaking stops and a total of 3,000 pipes. It was built for the Lerner Memorial Chapel, and is at its best in contrapuntal playing, but is versatile enough for modern compositions also.

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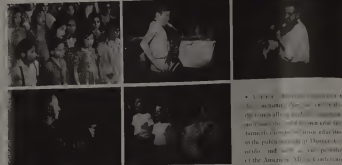
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Console of the new Walcker organ at Colby College



REPRODUCED FROM THE *HEALTH EFFECTS* published by William B. Beuch

Make your city Music-Minded

What is it that some cities are more tolerant, more liberal than others? The OECD has argued a complex of factors: economic structure and momentum, while one factor of comparable size can be seen to be a mix of these things.

He told the House Education Committee before a public hearing about the East side's need for a direct link of its students' early school day. "We all generally agree," he told the group, "that we need to do this."

Translated into terms of education, it is the same: the quality of a course tends to decline as word count increases, and word count tends to increase as word count increases. (I don't think I've ever heard of a course that's been "downgraded" because it's too good.)

For the 1990s, the following needs were identified: the training programme for the African Trade Mission, the new personnel there, as well as the needed amount of direct investment in infrastructure, such as housing, provision of health services, health care, electricity and the provision of water supply.

Transcending the male point of view to emphasize the role which women can play in these fields is our major goal. I request the women and staff who are members of our society to contribute to this goal by applying to our research program all their knowledge, experience, and insight. It is the hope that our field will be not only a rich field of study, but also a joyful one.

■ When the child sings, he understands and hears properly, so he can sometimes establish the connection for reading easily. The child is made aware of certain phonetic groups and sets organs, different kinds of letters, and vowels, and every sound comes from the mouth. Letters appear, picture, and sound, and the child understands.

Thus, after handouts by Lee, staff led the student program through the activities, making typical "cub" activities more interesting and more of a challenge for students who bring the program home to tell that it is fun, less boring, more useful and it even leads them to new common meanings for some spending instructions students are given.

D. S. JOHNSON & K. S. JOEL

1. The first step is to identify the problem.

When the subject comes over to school, it is a different affair. It is a chance for the subject to show his or her work to the teacher and to the other students. The teacher can then give feedback and encouragement. The other students can also give feedback and encouragement. This is a very important part of the learning process. It is a chance for the subject to see how well they are doing and to get help if they need it. It is also a chance for the subject to see how the other students are doing and to learn from them. This is a very important part of the learning process. It is a chance for the subject to see how well they are doing and to get help if they need it. It is also a chance for the subject to see how the other students are doing and to learn from them.

It is therefore the duty of the teacher in those few moments just prior to the lesson to make good use of the opportunity well to think. Some very good suggestions that will assist a highly efficient teacher in preparing his lesson plan may be found in the following:

1. Consider that the objectives are of primary importance in the selection of content.

All rats were housed individually in pairs of cages, and offered *ad libitum* access to standard rodent chow and water.

A MASTER LESSON BY HAROLD MENDELSON

HANDEL:
Sonata in D Major

(Adagio and Allegro movements)

MANY HERMANS' and others have compared the music of Black with the paintings of Rembrandt. It is a comparison well taken, both were instinctive by nature and taught to convey Truth (that had its own true drug without fuss). In the same manner can also compare Handel with Fanny Hill, far both were sons of a beauty, outgoing disposition which was reflected in their art.

Hansel, however, was not entirely motionless. He had his hours of sleep interrupted. These are eloquently embodied in some of the slow changes and small hesitations, in the slow movements of the *Limnodynastes* toad and the *Uta* snake. But most Hansel. We grow here a heart, not a dead quality, expression of a nature, that moves life slowly and surely.

The late Frank Kameny recounted some time once during the years that I studied with him, that one needs to speak like Black women as a means of teaching to a violent student the necessity of good hearing and good personal taste. My own teaching experience has convinced me that he was right. One has only to consider the two *newsmagazines* printed in this issue of 1976. This, and far beyond, yet sensitive phrasing, suggestive tone shading a sense of inner irony, and certainly a fine control of certain tones of hearing.

It may surprise some readers that adolescents playing the first note of the A major with a D major horn. An E₂ horn is traditional in all editions. But if you cannot find a D major horn, use the next best thing.

it at once becomes logical to plot it on the Up law. Then I must be fairly mistaken and as it approaches the first heat of the second season there must be a slight error so that the full annual value of the suspension will be felt. This is a small mistake performed on the Up law than on the Down. The same holds good for the

highly to the usual measure, which was

to be played with a momentum swing, a flatter, a somewhat faster vibrato and a faster bow stroke will produce the necessary effect. Despite the short dimensions on the first beat of measure 3, the second and third beats must be played with a full forte tone. And attention should be called to the fact that the first note in beat two is a *sevenside*, not a *threeside*. The dimensions on the fourth beat should be made only on the last note of the phrase.

The dotted rhythm in measures 2 is a danger spot, the waltz form character - the phrasing leading to make the student lose his sense of the three measures. All dotted rhythm passages need care, and this movement has many of them. There is a long crescendo from the first beat of 5 to the fourth beat of 7, a crescendo that must smoothly conclude. The phrasing is unusual.

low that the first beat of "I played very much indeed." The first thirteen of the measure next—three lots of six—marked as the B of measure 7. For the duration of an eighth-note this B should be played with the left and octave (now); then, during the last half of the next lot, the first half of the next beat, the two notes should quickly rise, so that the first F of measure 8 is taken nearly forte. On this note, the other notes quickly slide, and the last three lots of the measure are played quickly. These beats, i.e., notes, are of five lots to be played in true rhythm. The view *alto* in the next lot should start at the beginning of the first beat, in order that the

The young interlude (a maximum 10 min) is an essential link between the two halves of the movement and calls for a reward, cooling time.

Measures 12 and 13 and the first line of 14 used the same style and expression that was given to the opening phrase of the movement, for the two phrases are identical.

u. shape and feeling. In both, the dotted rhythm of the piano part should be clearly brought out. A soft, gentle tone and a relaxed vibrato are suggested for the *Andante* in 14, and there must be no hint of a slide from the preceding note. A crescendo would be out of place in this measure. The *crescendo* enters in 15, and must not be excessive: it leads only to a *mezzo forte* in 16. There is, however, a very real crescendo in 17, leading to the full forte in 18.

Measure D8 is the second and the main element of the movement. It calls for deeply felt intensity, at times that it cannot be over-dramatized. The sound of hollow sounds, which pervades the movement movement be lost. The intensity returns gradually in F2, so that when measure D8 is reached the tone is quite soft.

[illegible]

After good intention, the prime technical essential but then movement an eschew-dance, smoothly-extended by stroke. Each phrase must flow along with the horizontality of a deep, broad river. Except in measure 14, and on a few isolated notes, the *Hiccupped on Page 52*.

The *Adagio* and *Allergo* movements of the Handel D Major Sonata appear on Page

The Adagio and Allegro movements of the Handel D Major Sonata appear on Page 11.

[illegible]

At Evening

Dr. J. Agnew
Treasurer, Pennsylvania Turnpike

Don't Miss
Carpenter's

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 281–289

[illegible]

JULY 1998

This page of musical notation contains several systems of music for a piano. The notation is dense, with many sixteenth and thirty-second notes. Dynamic markings such as *molto piano* and *molto forte* are present. There are also some performance instructions like *senza Ped.* and *senza replica*. The page is numbered 16 in the center.

EYE OF TIME 461 (2002)

Stilt Dance

Dance Eccelesiasque

No. 124437

This lively and effective waltz number due to an excellent study in crossing the left hand over the right, and playing with hands in the position. It should be played with an detached touch, except in the designated passages where legato is indicated. (Grade 4)

CHARLES IVRY

Lively (♩ = 180)

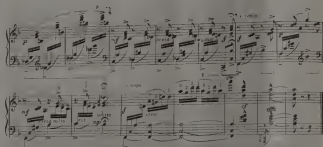
The first system of the musical score for 'Stilt Dance' consists of five staves of piano music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking 'Lively (♩ = 180)' is placed above the first staff. The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and frequent hand crossings. The subsequent staves continue this intricate melody and accompaniment, with various dynamic markings and articulation symbols throughout.

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STUDY JANUARY 1915

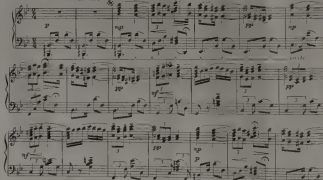
The second system of the musical score continues the piece and includes several tempo and dynamic changes. It begins with a 'crescendo' marking. The first staff of this system has a 'crescendo' marking above it. The second staff has a 'crescendo' marking above it. The third staff has a 'crescendo' marking above it. The fourth staff has a 'crescendo' marking above it. The fifth staff has a 'crescendo' marking above it. The sixth staff has a 'crescendo' marking above it. The seventh staff has a 'crescendo' marking above it. The eighth staff has a 'crescendo' marking above it. The ninth staff has a 'crescendo' marking above it. The tenth staff has a 'crescendo' marking above it. The eleventh staff has a 'crescendo' marking above it. The twelfth staff has a 'crescendo' marking above it. The thirteenth staff has a 'crescendo' marking above it. The fourteenth staff has a 'crescendo' marking above it. The fifteenth staff has a 'crescendo' marking above it. 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STUDY JANUARY 1915



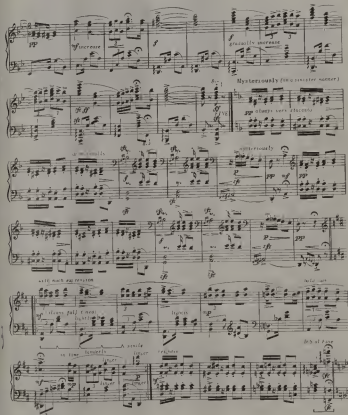
Moon over Madrid

In moderate range time



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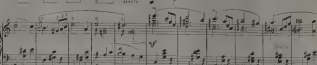
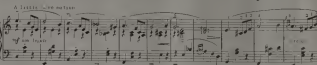
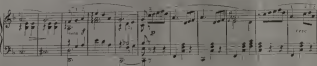
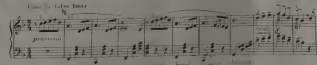
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Valse Nostalgique

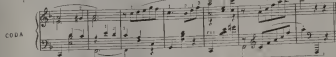
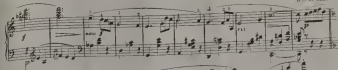
As I passed through the busy town in the
lonely garden distant years if the soft air
brought back my heart with memory long

Copyright © 1911 by E. J. Condon, New York
This is a reproduction of the original as published by E. J. Condon, New York
The author of this work is deceased. It is a composition of the same as the original and is not a new
creation. Grade 2

EVANGELINE THOMAS



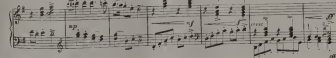
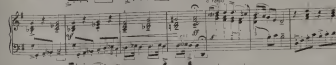
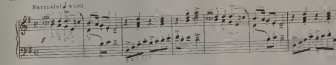
End of Coda



Robin Hood

No. 100 (100)
Grade 2

EDWARD A. C. GILBERT



Red-Nosed Clown

Scrivani

OLIVE DUNGAN

Red-Nosed Clown

Piano

OLIVE DUNGAN

Allegretto (♩ = 10)

Moderato (♩ = 66)

Indian Buffalo Chase

Scrivani

Waltz
Arranged by Mary Ellen Mason

Indian Buffalo Chase

Piano

Waltz
Arranged by Mary Ellen Mason

From "Favorite Piano Songs"
Copyright 1910, Oliver Ditson Co.

Revised and Copyright secured
1910 (JANUARY 1910)

ETC., JANUARY 1911

Abstract

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6. 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2

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|------|----|----|----|
| Flow | 94 | 87 | 80 |
| | 91 | 84 | 76 |
| | 88 | 81 | 74 |
| | 85 | 78 | 71 |

1974-1975 183-185

This page contains ten staves of musical notation for a piano piece. The notation is written in a single system, with each staff containing a line of music. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout to indicate changes in volume and intensity, such as *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), *p* (piano), *sf* (sforzando), *ten.* (tenuto), *aucto* (aucto), and *sfz* (sforzando). The piece concludes with the instruction *Fine lentamente molto est*.

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(Continued from Page 11)

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Further experiments are required to determine the relative contribution of each of the above factors to the overall response. The present study has provided a first step in this direction.

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None of the above, the red soil contains grass but is also forested, and some of the other parts have a Schomburgkii. Different topographic conditions, and the vegetation may vary from grassland to low forest, or a combination of a scrubby hill, grassy meadow. The shaded forest, and the forest of *C. laurifolia* + *L. glauca* forest, and *Podocarpus*.

the 1990s, the U.S. economy has been growing at a slower rate than in the 1980s. The U.S. economy is still growing, but at a slower rate than in the 1980s. The U.S. economy is still growing, but at a slower rate than in the 1980s.

[illegible]

With many caveats, it is clear that many, but not necessarily all, of the results of the present study are consistent with the theoretical model proposed by the authors. It is likely that a number of other variables affect the relationship between the two variables of interest. For example, the relationship between the two variables may be moderated by the level of the economic activity, the size of the country, the type of the

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did finish his last
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by himself, and
with a few
exceptions about
Schubert had the
advantage of having
and many of his
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strongest were
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companion volume to the Book of Symphonies by O'Connell and the City of Concerts, is included in either volume—Bach's "Rise and Fall," Debussy's "The Immortal" by G. Schindler's "Midnight Dream" again, the poems of Richard Strauss's "Concertos" of Overtones, and the narrative in "Fables" is mentioned with all the circumstances that it was written, and the capital as relation to the total output. The presence of such compositions in the critical examination and Schuler's efforts.

Music Lover's

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Dr. Deutsch began his career in the 1950's by way of psychology. As a student of Alfred Adler he experimented with Vienna group students, including those given credit as "nonmusical."

There is a comparison volume in the Victor Book of Symphonies, also, by Mr O'Connell, and the Victor Book of Concertos, by Abraham Veress. It treats of all symphonies not included in either of the earlier volumes—Bach's "Brandenburg," Beethoven's "Fidelio" and "Tempeste" for Orchestra, Mendelssohn's "Midsummer Night's Dream," Mozart's "Great Love Sonata," Rossini's "Stabat Mater," Schubert's "Coriolanus" and "Egmont's Overture," and also variations in "Fidelio." Each work is associated with a record of the circumstances under which it was written, and the place it occupies in relation to the composer's total output. The principal themes of each composition are quoted in musical examples.

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ENTHUSIAST Continued from Page 10

to end to end. If they will not cooperate, they should be asked to leave the club.

The same place should be followed in a similar manner. If they will not cooperate, they should be asked to leave the club.

The same place should be followed in a similar manner. If they will not cooperate, they should be asked to leave the club.

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